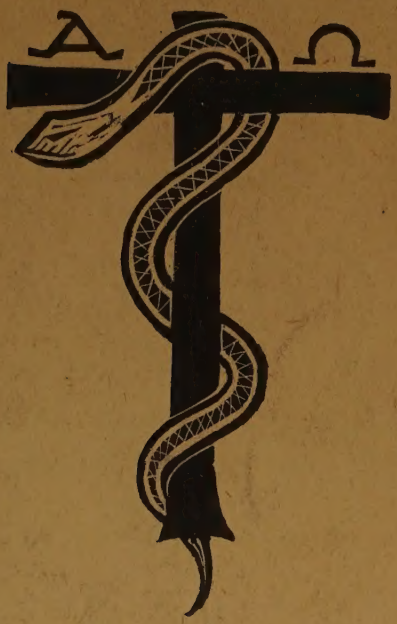
CATHOLIC ART QUARTERLY



EASTER 1943
VOLUME VI NUMBER 2

The President's Message 1
An Easter Hymn 3
Sister Esther, Founder of the CAA ... 5
The Apostolate of the Crafts 8
Ars Sine Scientia Nihil 12
Canonical Regulation of Sacred Art . 14
Gallery Pages 17
The Hand Bound Book 21
The D. A. vs. C.A.A. 30
Daily Bread Beauty 32
Who's Who and What 33
CAA News 35

CATHOLIC ART ASSOCIATION

Saprato Library
of Ecclesiastical Art

The Catholic Art Quarterly

Vol. VI Easter 1943 No 2

Official Bulletin of the Catholic Art Association
Published at St. John's University, Collegeville, Minnesota,
with ecclesiastical approval.

Advisory Board
Dom Damasus Winzen, O.S.B.
Rev. Paul Hanly Furfey, Ph.D.
Sister Esther, S.P.
Lee Bowen, Ph.D.
Graham Carey

Executive Committee
Rev. Angelo Zankl, O.S.B., president
Frank F. Seaman, treasurer
Sister Helene, O.P., treasurer

Committee Chairmen
Melville Steinfels, professional
Sister Genevieve, R.S.M., educ.

SUSTAINING MEMBERS contribute $25 annually toward the maintenance of the Association's work, receive the CATHOLIC ART QUARTERLY, vote in all elections, and have access to the library and the exhibits.

PATRONAL MEMBERS contribute $5 annually and have the above privileges.

INSTITUTIONAL MEMBERS (schools, clubs, etc.) as a group contribute $5 annually, send two voting delegates to conventions, have extended exhibit privileges, receive a subscription to the QUARTERLY, and may use the library and exhibits.

INDIVIDUAL MEMBERS contribute $2 annually, receive the QUARTERLY, have one vote in all elections, may enter work in the C.A.A. exhibits, and may use the library.

National and regional conference privileges are shared by all members. Any member approved by the Advisory Board is eligible for office in C.A.A. elections.

Business communications and changes of address should be sent to Sister Helene, O.P., Studio Angelico, Adrian, Michigan. Articles intended for publication should be sent to the editor, Dunstan, Tucker, O.S.B., Collegeville, Minnesota. Since the *Catholic Art Quarterly* appears only four times a year and space is consequently valuable, it has been deemed advisable not to publish material that is easily accessible in secular sources unless that material is presented from a new and important angle, or is given a Catholic interpretation, and is in accord with the Catholic Art Association principles.

THE PRESIDENT'S MESSAGE

Dear C.A.A. Members:

THE old saw about it being an ill wind which blows no one some good, was never more verified than in the record of C.A.A. activity during the past year. Despite the heavy war clouds brooding over all non-combatant activity, there is visible a silver lining in these very clouds which augurs well for the future of the C.A.A. As evidence of this silver lining, we have a marked increase of new members, an increase of regional activities, an expanded program offered by selected C.A.A. centers for summer activities, and, most significant of all, ample evidences of a deeper and more widespread understanding of the primary end of the C.A.A.—*TO GLORIFY GOD* by our works of beauty.

It would be beyond the compass of this message to analyze all the causes of this brightening horizon, or to search into the secret of all this good produced during a time of war. Doubtless, the zeal of worthy regional directors, the untiring energy of liaison officers, the happy cessation of the flood of mass-produced "religious art," and in its place the greater realization that God is better glorified by the beautiful works made by human rather than mechanical hands—all these and more might be listed as contributory causes of the brighter outlook. But underneath all must be discovered the revivifying, warm, and glowing power of the Holy Spirit Who does not disdain to use any humble and willing instrument to bring His plans for a Christian social reconstruction to fruition. I beg you all, therefore, daily to add the power of your earnest prayers to the Holy Spirit that His kingdom of a Christianized world of works may soon come upon us.

WITHIN the short span of five years, the C.A.A. has outgrown its original constitution in several places, and amendments and enlargements thereto are urgently needed. For this reason all the executive heads are being called together to consider such changes and amendments. Any suggestions you may wish to have to send us will receive our careful attention. Desirable changes will be submitted through a later issue of the CAQ to the vote of the members for their adoption.

THE unique potency which symbols possess to crystalize theology for the layman has been recognized by the Church from the beginning. To orientate C.A.A. members once more to this effective way of teaching immaterial truths, one of our Advisers has proposed (with benefit of prize for the best) a year-long competition of anything executed (rather than merely designed) with symbolic ornamentation. The competition is hereby thrown open to members. The work may be in any medium, the jury is to make the preliminary selection by Michaelmas, with the final judgment to appear in the Christmas CAQ. It is the correct awareness of symbols and their potentialities that we are after, not a means of fostering 'competition-itis'.

It has been decided by the executive board to cancel after this Easter issue the former separate subscription price of $1.00 for the *Quarterly*, and to offer a subscription only in connection with the regular minimum C.A.A. membership fee of $2.00. This measure has been found necessary because of rising printing costs, since the CAQ does not have the customary advertising revenue which largely helps to sustain the ordinary type of art magazine.

It is almost obvious to say that Catholic art to be *TRULY CATHOLIC* should develop in a Catholic environment. With this truth in mind, the C.A.A. announces, with a feeling of continued progress, its Second Summer Program, to be held in selected art centers during the coming summer. They are the following:

For priests, sisters, and the laity desiring accredited courses in basic art subjects: ST. AMBROSE COLLEGE, DAVENPORT, IOWA. Six weeks in lettering, ceramics, composition and art appreciation are offered. The latter includes a new approach through methods, mediums, materials, and Catholic art philosophy. For details on rates, dates, and accommodations write to: The Reverend E. M. Catich, St. Ambrose College, Davenport, Iowa.

For priests, sisters, and the laity desiring production experience under actual shop conditions, the JOHN STEVENS SHOP, NEWPORT, R. I. The shop offers two intensive weeks of lettering, engraving, design. For details on rates, dates, and accommodations, address: Miss Ade de Bethune, 29 Thames Street, Newport, R. I.

STUDIO ANGELICO, ADRIAN, MICHIGAN, offers a two weeks *Liturgical Workshop* on the Blessed Eucharist, embracing the designing and execution of furnishings for the sanctuary of a small church in Michigan. The work, under the direction of the president of the C.A.A., will include a liturgical study of sanctuary requirements and the handling of wood, stone, textiles, lettering, glass and ceramics. The group will be selected from those making application who have the necessary basic requirements. For details write: Studio Angelico, Adrian, Michigan.

COLLEGE OF NOTRE DAME OF MARYLAND, N. Charles St., BALTIMORE, MARYLAND, offers a lecture course in Catholic Art Philosophy and a laboratory course in composition. For information apply to Sister M. Noreen, S.S.N.D., at the above address.

Besides these centers of C.A.A. summer work, other opportunities are under consideration and will be announced when completed. The C.A.A. would appreciate receiving the names of those persons in authority whose attention should be called to these opportunities in order that they may make them available to their subjects. Send such information to the National C.A.A. Secretary, Studio Angelico, Adrian, Michigan.

That we may all die to the life of sin and rise thereby with Christ our Brother to the greater divine life of grace, is the Easter wish of

Your devoted president,

Angelo Zankl, o.s.b.

An Easter Hymn

By LEE BOWEN

CHRISTMAS is the feast of the star, a light that shines in the darkness, and Easter is the festival of the rising sun, the "light of the world." The two seasons contrast the pathos of the infant Jesus with the majesty of the unconquerable Christ vested with a kingship purchased by his own pain and victory.

The mediaeval assumed that there is an inherent correspondence between all levels of being whereby the same meaning found in the least of creation is also part of the cosmic compass. The relationship of one phenomenon to another resembles the repetition of a diminishing but always perfect image in a series of mutually reflecting mirrors. The cycle of night, sunrise, noon, and sunset is a miniature likeness of the seasons—winter, spring, summer, autumn —which in their way are as a shadow of the heavenly directions of north, east, south and west. The physical realm is likewise the image of the moral and the spiritual, and we learn the highest truths by contemplation of the obvious. Before the birth of Christ the world was dark indeed. With him there came light, and then the noon-tide ascendency of the Church, which will survive to the end of the world. And man, who is born in darkness, grows to the light of Christ, lives therein and dies in the hope of a universal resurrection and a day without end. It is only natural, then, that the analogy of the rising sun to the resurrection of Christ should be basic to the symbolism of nature found in much of the Easter literature and that the mediaeval writers of Easter hymns should employ the symbolism of sun and spring in speaking of the resurrection.

There will also be found in mediaeval hymns the elaborate system of allegory through which the mediaeval writers had been accustomed to interpret the Old Testament as prefiguring the New Testament. One incident in the Old Testament accepted as allegorical of the resurrection is the passage in *Exodus* describing the escape of Israel from Egypt. Egypt, to the mediaevals, represented the "low country," the home of the "worldly" or secular society of all ages. Pharaoh was logically looked upon as the personification of the state, the "city of the Devil," and as such the persecutor of the Church. The Israelites in turn, because they were the descendants of Jacob, the prefigure of Christ, symbolized the Christian people attempting to escape the evils of the world. In their flight the Israelites were led by Moses, another figure of Christ, across the Red Sea, as Christ by his crucifixion and resurrection has led the way safely through the perils of death.

It is especially interesting to notice the frequent references in mediaeval hymns to the "unmoistened foot" of the Israelites while they were crossing the waters. The phrase is used for two reasons: first because it indicates that the Israelites trod on dry ground, and second because, as St. Bonaventure and many others pointed out, the foot touches the earth and so represents the body

and all bodily desires. Christ had said who washes his feet is clean wholly, and the mediaeval interpretation had read the words as a command to remain morally unsoiled by the temptations of the world. So, in the hymns, "unmoistened foot" means freedom from sin.

There is scarcely an Easter hymn coming down from the middle ages which does not have at least a line or two setting forth the joy felt in Jerusalem because of the resurrection. Jerusalem is always used in Easter literature with a fourfold signification. It means first the friends of Jesus who were living in the holy city. Second it signifies the whole Church, third the heart of every Christian and fourth the concourse of the saints and angels of whose heavenly alleluias the earthly song of triumph is but an echo.

Of all the mediaeval hymns none is more satisfactory as symbolic literature than one dating from the eighth century and here quoted in full.

COME ye faithful, raise the strain
Of triumphant gladness;
God hath brought His Israel
Into joy from sadness;
Loosed from Pharaoh's bitter yoke,
Jacob's sons and daughters;
Led them with unmoistened foot
Through the Red Sea waters.

'Tis the spring of souls today;
Christ hath burst His prison,
And from three days sleep in death
As a sun has risen;
All the winter of our sins,
Long and dark, is flying
From His light, to whom we give
Laud and praise undying.

Now the Queen of seasons, bright
With the day of splendour,
With the royal feast of feasts,
Comes its joy to render;
Comes to glad Jerusalem,
Who with true affection
Welcomes in unwearied strains
Jesus' resurrection.

Neither might the gates of death,
Nor the tomb's dark portal,
Nor the watchers, nor the seal,
Hold thee as a mortal:
But today amidst thine own
Thou didst stand, bestowing
That thy peace which evermore
Passeth human knowing.

Sister Esther, S.P. Founder Of The C.A.A.

BACK in 1937 when Peyton Boswell of the *Art Digest*, with typical penetration, had looked over the so-called religious art situation in America, he was distressed. He called what he saw "the blasphemy of ugliness in Catholic churches"—a phrase which has since become a byword. Name-calling was not the point of his comment, however, and before he dismissed the subject he suggested remedies. He speculated on what a united effort might accomplish against existing conditions if people with solid purposes and kindred interests "would organize to better the state of affairs." Then he challenged the sisterhood of America to assume the lead.

"JANE" BY SISTER ESTHER

Perhaps the art world in general, and Catholic artists in particular, scarcely paused over the editorial which voiced these opinions, but to Sister Esther in her studio at St. Mary-of-the-Woods, Indiana, it was a tremendous thing. It crystalized an idea, a brave plan, a sturdy conviction which had been hers for some time. This spark, albeit from an out-sider, was all that was needed to fire her determination to put her plans into effect. She visualized a movement in the arts, not merely for sisters, but for priests and laymen as well. In that and all else it would be Catholic. The social implications of such an endeavor were also included within the vision as she saw it. And today the answer to Peyton Boswell and thousands of others, as given by Sister Esther, is the Catholic Art Association.

Serious years of consistent and undramatic hard work are the bedrock upon which sound leadership stands. If Sister Esther was well known in art education circles by 1937 it was because years of excellent teaching and superior professional experience had given her that recognition as a leader. Her profession as a Sister of Providence had been made in 1921. She had had the advantage of coming from a large family and had enjoyed an ideal Catholic education with the Sisters of Providence at Terre Haute and at St. Mary-of-the-Woods College. After her profession she taught for some years in Chicago, Fort Wayne, and Indianapolis, studying all the while—as is the custom among Sisters. By 1931 she had her bachelor's degree from the Chicago Art Institute. Friends she made while working there later became factors in

the forming of the CAA. It was in this same year that she was placed in charge of the art department at St. Mary-of-the-Woods College, a difficult and important post which she still holds.

By those standards of measurement which are shared by both convent and world alike, Sister Esther's life was already very full and inspiring by 1937. Certain of her fellow sisters have described it at that time as being an extremely edifying and simple life for one naturally so dynamic. And, considering the time consumed by her teaching duties, it is little short of amazing to see the amount of painting—her chosen medium—that she found time to do. But there was still one additional task she was to perform, the founding of the Catholic Art Association, and she set to the work with characteristic energy and courage.

The same year, 1937, that her sensitive portrait *Old Nun* won the Peter C. Reilly first prize at the Hoosier Salon, the Catholic College Art Association was formed. It came about in this way. A correspondence which Sister Esther had carried on with Graham Carey concerning Catholic art problems finally ripened into plans for an association of Catholic teachers and artists who were confronted with the same problems she herself had experienced. It was an exacting task, and, under the circumstances, almost an apocalyptic dream. There were problems of organization to be considered, a constitution to be drawn up, right advisers to be chosen, and the approval of the hierarchy to be secured. Then there was the matter of obtaining the help and cooperation of her own religious institute.

The response was both hearty and instantaneous. Members of the hierarchy who were approached about the idea answered with words of encouragement and approval. Sister Esther's superiors and the college of St. Mary-of-the-Woods were willing helpers, and, extraordinary as was Sister Esther's courage in attempting the organization of the CAA, it is to the credit of those in authority that she was given the necessary support to cope with organizational problems successfully.

Parallel to the founding of the Catholic Art Association was the publishing for the first time at St. Mary-of-the-Woods of the *Christian Social Art Quarterly*, as the *Catholic Art Quarterly* was first called. She was its first editor and a regular contributor to its pages for two and a half years. How she accomplished all this work while taking care of the routine of correspondence, foundation meetings, Christian art indoctrination, teaching and working, would be hard to explain were it not that at a stroke God calls and gives to people of energy and courage the strength to answer.

IN THE MIDST of the above work, in 1939 Sister Esther was awarded the Master of Fine Arts degree by the University of Syracuse, where she had distinguished herself in philosophy, painting and several crafts; for her talents are not limited to her chosen field, portraiture. She is represented in the CAA Professional Traveling exhibit by several ceramic pieces, and has enjoyed successes in the Hoosier Salon which though encouraging to her are also a slight source of embarrassment. Portraiture, nevertheless, remains the special field

to which she brings the best of a keen understanding of her subjects and a brilliant pallette. Her portrait *Jane* is the 1943 Peter C. Reilly winner.

It is too soon to label a talent of such marked contrasts and varied contacts, yet what comes from Sister Esther's brush gives more evidence each year of that permanent quality which forever separates genuine art from the mediocre. Hers has been that steady advance which comes from the happy combination of a solidly grounded technique and an adventurous spirit. If she were asked about her portraits, she would say casually that she merely does what must be done. That is an unconscious admission of the essence of her success. The portrait painter usually cannot protect himself by selecting subjects he can handle best, consequently the creative forces, the energies of mind and will, must often be left grappling with straws. The wonder of it is that as Sister meets the successive challenges of these straws she frequently becomes the *artifex* of ships. Through her conviction and penetration, character develops on her canvases with a vitality that is modern and personal and stamped with clarity.

In other media this clarity and modern tempo are equally present. Sister Esther handles compositional problems in complex patterns and rich symbolism with amazing daring and success. Some of her illustration work and devotional subjects border upon the abstract in the subtlety of balance she is able to maintain between eliminated detail and its suggestion in masses. Here again she would casually dismiss such achievements as having only experimental value. Yet they are too vivid and finished to be considered mere phase records in her art progress.

Technically and intellectually Sister is well equipped to be a competent critic. In evaluating the work of other artists she displays extraordinary insight and judgment. Her wide range of experience in art-forms and media has developed in her a great keenness for values entirely missed by the theorist and non-creative critic. She is generous with this ability, and many members of the Association have grown thereby in art stature, or have renovated their entire working philosophy under the inspiration of her standards and able advice.

In Sister Esther's classes have been trained lay artists and sisters who are doing outstanding work in commercial and professional fields. Sister M. Leonarda of Mount Marty college and Sister M. Patrice of Viterbo College are both directing the art departments of their respective colleges. Sister Joan of the Medical Missionaries spent a year working under Sister Esther, and is now designer in charge of the Society's many traveling exhibits and is the chief illustrator of the *Medical Missionary*. Many of Sister Esther's lay students, now C. A. A. apostles, are ardently engaged in spreading the principles of the association as art instructors and supervisors. Her direction is always stimulating and untiring. To teaching, as well as to her several other offices in the association she formed, she brings a power of keen analysis, a quiet humor and gentle charm. And though her favorite medium is oil, her great delight is to teach classes in composition and, by curious contrast, mechanical drawing.

By 1940 changes in the staff of the art department at St. Mary-of-the-Woods and concern for Sister Esther's health made it advisable for her superiors to withdraw her from the more strenuous phases of the Catholic Art Association work. Since that time in her capacity of adviser she has been in close touch with every activity of the organization. Although her absence from the meetings of the group has been keenly regretted by the members, her leadership and advice have been evident. This self-effacing action sums up in a telling way how much, personally and ideally, Sister Esther's influence in the realm of Catholic art functions through the national organization she conceived and founded.

Apostolate Of The Crafts

By MARTHA GENUNG STEARNS

NOT long before this present war we visited the amazing island of Malta where the traces of numberless past centuries of history could be plainly seen, and where history is still being made. I held in my hand a little clay cup shaped by the hand of one of the human race's early ancestors, a man of the Stone Age. It was crude and clumsy, but it bore decoration: lines and rows of dots pricked into the surface with a sharp bit of bone or the quill-end of a feather. Somehow it seemed to transmit through the handling the mind of that long-ago personality and his impulse to embellish the thing he had made.

Then in England, a little while later, we stopped to visit a little village Catholic church and knelt for a moment at the altar rail. There were no other visitors and the place was still with the deep country quiet. Inside the rail on the floor of the sanctuary, as far in as it could be pushed, was a little china cup filled with fresh violets and primroses.

Thinking about these two things afterwards and putting them together, it seemed as if there was a likeness between them, separated though they were by thousands of years. Are they not both a consequence of instincts born in the human soul—the two urges to make and to give? They are both actions growing out of the use of a gift which comes from God, one to create something out of a natural material and give it importance because we take pride in it, and the other higher urge to return a gift to God because we love Him. I find in these two allied things a small figure of the words Liturgical Art.

What is the Liturgy? It is not a school of thought or a pattern of behavior. It is a way of life, lived on a higher plane than our natural one, but in which

we should be equally at home. It is a simpler life, in clearer air, employing in its daily acts certain material essentials completely simple in themselves but put to a high purpose.

And what is Art? It is the urge to express a thought or an emotion and to surround ourselves with beautiful things because they lift us out of the ordinary level. In its highest form it is applied to the glorifying of God and renders back to Him the talents which He has given us. The Church has always been the great patron of the arts in order to make the house of God more worthy of His perpetual Presence there.

All the great founders of religious orders have insisted that a certain proportion of time should be set apart for physical labor, the work of the hands, as a part of the Opus Dei. They all knew, as we realize ourselves every time we say the Rosary, that the mind can do two things at once. Physical motion and mental activity can go on together, and while the body is still the mind can range far abroad. If we are doing something creative of our own, it is very natural that our hands should give expression to our thought, and thus the thing that comes of it is something individual and personal to us, our own theme put into a visible form. The next step is that this thought can be transferred to the mind of another person.

We cannot all be architects and painters and sculptors and builders. But must that necessarily deprive us of our birthright to make things? We are heirs to all sorts of old skills and experiences gained by the age-old method of trial and error through countless generations. We have been smothered by the floods of easily acquired machine-made things, the five-and-tens and the mail-order catalogues and the labor-saving gadgets, so that we may have lost sight of our own potentialities and the trick of turning our hand to it with confidence. But, so often, the instinct is still there.

Perhaps this war is going to bring us back to the elementals and we may be faced with the necessity of making things if we are to have them at all. There will be shortages and inconveniences, and we must contrive in order to keep our households supplied with the utilities, and we may search back into the old-time crafts and revive the ancient skills. We may be making our own wooden spoons and rugs and mittens, and even taking pride in them. A Stone Age man shaping a cup and a small boy whittling out a wooden boat or a sling have something in common, both untaught but both with a need and determination. The small boy has the enormous advantage of living surrounded by vast stores of human discovery and experience that have been recorded for him down through the centuries, but the man probably understood his material better—he was closer to nature. There is a tremendous amount that we must learn about the materials nature has provided, a special kind for each special need. But, beyond the need, there will be a few people who will go on for the sheer love of it to a complete mastery of their material and tools and the freedom which it brings. Even a handful of master-craftsmen can exercise a real influence on the education of taste and discrimination.

THERE has been a great revival of handicrafts during the last ten or fifteen years in America, and at present a large number of crafts organizations are at work more or less successfully educating the public to the idea of handmade things—the distinction of one thing of a kind as against thousands cut out by machine. Earnest young teachers trained in psychiatry and therapy and the easy approach go at it from all sorts of different angles and give a smattering of knowledge to the groups assembled around them: small children, boy and girl scouts, adult education groups, hobby clubs, prisoners in prisons, handicapped people in hospitals, as well as art-minded students and a handful of people really eager to learn from an inner need of expressing themselves. A good deal of it starts at the wrong end, because training in good design, which should be basic and come first, is left until last or supplied by some one else. But out of a mass of mediocre work a few people emerge who have found themselves and their vocation. They will rise to the rank of master-craftsmen in the old sense of the word, apprentices who have learned every step in bringing their material out of the raw state, shaping and decorating it until they have achieved their master-piece. Their work is individual and living.

What is needed in the crafts movement, therefore, is a *lift*. Cannot the Catholic as such give a hand? Somehow he does not suffer much from the need of emotional release and the "synthesis of inner conflicts." He has stability, or knows where he can find it. And he has something to give, because he has the theme, the inspiration, the incentive. So why not crafts with a definitely Catholic imprint? Even though we are not working directly for an ecclesiastical purpose, we can attempt to dignify and decorate and even dedicate our daily life. It is pleasanter, if one must handle and use things over and over every day, to have agreeable things to handle and look at. The things that we use can be dedicated too; it is this impulse that makes a European peasant carve a sacred monogram or symbol on his baby's cradle or over his door or on his horse's collar, the same feeling that makes the weaver or the printer prop up a little picture of Our Lady on the loom or the bench. Even the humblest crafts can be lifted to a higher plane when we say grace before work. Nature gives us a lead in providing our materials with all their natural dignity and beauty and their aptitudes for the purpose—God created them with this in mind, and He also gave us that ancient wisdom about the hidden grain of the wood, the spring of the metal, the feeling of the thread in our hand. Nature gives endless themes for design, too: the vine and the wheat and the tree and flower, the symbols for living water and fire, sun and stars. And it is the Church which has given these things their special meaning for Catholics, like a second language.

There were little communities of handworkers in Italy, working with skill and humor. We remember the restaurant where we ate lunch looking at the inscription lettered on the wall, "Panem nostrum quotidianum da nobis hodie," and our waiter was a Carmelite tertiary who was a leather-worker between meals. In Oxford there was a group of girls each with a specialty. One cut out small figures from plywood which she painted and polished and fixed to a base; they ranged from lively animals and dancing figures for table

decoration to figures of saints beautifully drawn, each with his or her attribute. We bought St. Helena with the Cross, St. Catherine with the wheel, St. George and the dragon, St. Christopher and St. Margaret to bring home to their namesakes. There were rosaries too, made of plain wooden beads strung on a stout knotted cord and warranted not to rattle, dark walnut beads on red or green, white boxwood beads on blue for Our Lady.

There was the whole village of Chipping Campden where a walk along the street past the little bow windows was an adventure in hand-lettering, weaving, pewter and pottery working. Best of all, there was the small community of Dominican Tertiaries at Ditchling where every cottage housed a different craft, and we were taken to visit them all. The silk-weaver had a giant loom for material wide enough for vestments, and a small one for the galloon and braid which adorned them; the thump of his loom was an undertone of the country silence there. The silversmith shaped small crucifixes for rosaries, as well as cups and vases for the average customer. The wood-engraver and bookbinder worked together with the printer on small books for collectors to treasure. Last of all we saw the Chapel, a plain little building of simple lines, with its few decorations made by the community where they said Prime and Compline together. This peaceful small place lingers longest in mind because it embodies what we are getting at—a community of thought, work and prayer: like-minded people living in a simple place with all the fretful non-essentials discarded.

So why not Catholic crafts as such? The drudgery of making a living is not drudgery if one loves his work. When people start to make something and do it well, other people always come to watch them; the place soon grows a tradition and the word gets around. The customer comes, even if it is only for a better mousetrap. And at the core of it all can be a self-supporting communal daily life gradually growing up.

This is an ideal perhaps difficult to attain, because individual craftsmen will not be able to shift and change at will. But in any case, the Catholic worker has the incentive—the rendering back of the gifts given him. If God can go on giving, over and over, with no lessening of the value and power of the gift, we can go on every day with the ever-recurring daily jobs, the work that is never done but that can always be a little different, because to live and to create is to grow, and out of our richness we can share with the world that needs a lift.

Ars Sine Scientia Nihil

By ANANDA COOMARASWAMY

ARS SINE SCIENTIA NIHIL. These words of the Parisian Master Jean Mignot, enunciated in connection with the building of the Cathedral of Milan in 1398, were his answer to an opinion then beginning to take shape, that *scientia est unum et ars aliud*. For Mignot, the rhetoric of building involved a truth to be expressed in the work itself, while others had begun to think, as we now think, of houses, and even of God's house, only in terms of construction and effect. Mignot's *scientia* cannot have meant simply "engineering," for in that case his words would have been a truism, and no one could have questioned them; engineering, in those days, would have been called an art, and not a science, and would have been included in the *recta ratio factibilium*, or "art" by which we know how things can and should be made. His *scientia* must therefore have had to do with the reason (*ratio*), theme, content or burden (*gravitas*) of the work to be done, rather than with its functioning or with the aesthetic satisfactions it might provide. Art alone was not enough, but *sine scientia nihil*.

In connection with poetry we have the homologous statement of Dante with reference to his *Commedia*, that "the whole work was undertaken not for a speculative but a practical end.... The purpose of the whole is to remove those who are living in this life from the state of wretchedness and to lead them to the state of blessedness" (*Ep. ad Can. Grand., 15, 16*). That is closely paralleled in Asvaghosa's colophon to the *Saundarananda:* "This poem, pregnant with the burden of Liberation, has been composed by me in the poetic manner, not for the sake of giving pleasure, but for the sake of giving peace." Giselbertus, sculptor of the Last Judgment at Autun, does not ask us to consider his arrangement of masses, or to admire his skill in the use of tools, but directs us to his theme, of which he says in the inscription, *Terreat hic terror quos terreus alligat error*, "Let this terror affright those whom terrestrial error holds in bondage."

And so, too, for music: Dante's "practical end" is just what is meant by *usus* in Guido d'Arezzo's lines on the distinction of the mere musical "virtuoso" or "musicologist" from the true "singer:"

> Musicorum et cantorum magna est distancia:
> Isti dicunt, illi sciunt quae componit musica.
> Nam qui canit quod non sapit, diffinitur bestia;
> Bestia non, qui non canit arte, sed usu;
> Non verum facit ars cantorem, sed documentum.

That is, "Between the mere 'songsters' and true 'singers' the difference is vast: the former vocalise, the latter understand the music's composition. He who sings of what he savours not is termed a 'brute'; not brute is he who

sings, not merely artfully, but *usefully*; it is not art alone, but the theme that makes the 'singer'."

The thought is like St. Augustine's, "not to enjoy what we should use"; pleasure, indeed, perfects the operation, but is not its end. And like Plato's, for whom the Muses are given to us "that we may use them intellectually (μετὰ νοῦ)[1], not as a source of irrational pleasure (ἐφ ἡδονὴν ἄλογον), but as an aid to the circling of the soul within us, of which the harmony was lost at birth, to help in restoring it to order and concent with Itself" (*Timaeus* 47 D, cf. 90 D). The words *sciunt quae componit musica* are reminiscent of Quintillian's *Docti rationem componendi intelligunt, etiam indocti voluptatem* (IX. 4. 116); and these are an abbreviation of Plato, *Timaeus* 80 B, where it is said that from the composition of sharp and deep sounds there results "pleasure to the unintelligent, but to the intelligent that delight that is occasioned by the imitation of the divine harmony realised in mortal motions." Plato's "delight" (εὐφροσύνη), with its festal connotation (cf. *Homeric Hymns* IV. 482), corresponds to Guido's verb *sapit*, as in *sapientia*, defined by St. Thomas Aquinas as *scientia cum amore;* this delight is, in fact, the "feast of reason."

To one who plays his instrument with art *and* wisdom it will teach him such things as grace the mind; but to one who questions his instrument ignorantly and violently, it will only babble (*Homeric Hymns*, IV. 483).

That "art" is not enough recalls the words of Plato in *Phaedrus* 245 A, where not merely art, but also inspiration is necessary, if the poetry is to amount to anything. Mignot's *scientia* and Guido's *documentum* are Dante's *dottrina* at which (and not at his art) he asks us to marvel (*Inferno* IX. 61); and that *dottrina* is not his own but what Amor (Sanctus Spiritus) dictates within me" (*Purgatorio*, XXIV, 52, 53). It is not the poet but "the God (Eros) himself that speaks" (Plato, *Ion* 534, 535); and not fantasy but truth, for *Omne verum, a quocumque dicatur, est a Spiritu Sancto* (St. Ambrose on I Cor. 12. 3). *Cathedram habet in caelo qui intus corda docet* (St. Augustine, *In epist. Joannis ad parthos);* "O Lord of the Voice, implant in me thy doctrine (*srutam*), in me may it abide" (*Atharva Veda*, I. 1. 2).

That "To make the primordial truth intelligible, to make the unheard audible, to enunciate the primordial word, such is the task of art, or it is not art"[2]—not art, but *quia sine scientia, nihil*—has been the normal and oecumenical view of art. Mignot's conception of architecture, Guido's of music, and Dante's of poetry underly the art, and notably the "ornament" of all other peoples and ages than our own—for whose art it has been proudly claimed that

---

[1]The shifting of our interest from "pleasure" to "significance" involves what is, in fact, a μετάνοια, which can be taken to mean either a "change of mind" or a turning away from mindless sensibility to "Mind" itself. Cf. "On Being in one's Right Mind" in *Review of Religion*, Nov. 1942.

[2]Andrae, W., "Keramik in Dienste der Weisheit," in *Berichte der deutschen keramischen Gesellschaft*, XVII, Dec. 1936, p. 263.

it is "unintelligible."[1] Our private (ἰδιοτικός) and sentimental (παθητικός) contrary heresy (i.e., view that we *prefer* to entertain) which makes of works of art an essentially sensational experience,[2] is stated in the very word "aesthetics," αἴσθησις being nothing but the biological "irritability" that human beings share with plants and animals. The American Indian cannot understand how we "can like his songs and not share their spiritual content."[3] We are, indeed, just what Plato called "lovers of fine colours and sounds and all that art makes of these things that have so little to do with the nature of the beautiful itself" (*Republic* 476 B). The truth remains, that "Art is an intellectual virtue," "Beauty has to do with cognition."[4] *Ars sine scientia nihil.*

[1]"It is inevitable that the artist should be unintelligible, because his sensitive nature, inspired by fascination, bewilderment, and excitement expresses itself in the profound and intuitive terms of ineffable wonder. We live in an age of unintelligibility, as every age must be that is so largely characterised by conflict, maladjustment, and heterogeneity" (E. F. Rothschild); i.e., as another philosopher has expressed it, in a world of "impoverished reality."

[2]"It was a tremendous discovery—how to excite emotions for their own sake" (Professor A. N. Whitehead, in *Religion in the Making*, quoted with approval by Herbert Read). Much more truly Aldous Huxley calls our abuse of art "a form of emotional masturbation" (*Ways and Means*, p. 205): how otherwise could one describe the stimulation of emotions "for their own sake?"

[3]Mary Austen in H. J. Spinden, *Fine Art and the American Indians*, 1931, p. 5. No more can we understand those for whom the Scriptures are mere "literature."

[4]St. Thomas Aquinas, *Sum. Theol.*, I. 5. 4 ad 1, I-II. 27. 1 ad 3 and 57. 3, 4.

Canonical Regulation Of Sacred Art

THE DA HAS ASKED several times in the past for canonical regulations regarding sacred art. There are three canons dealing specifically with sacred art which I will quote. Canon 1164 of the codex says: "Let the ordinary (the bishop) see to it, after having taken the advice of expert opinion, if it be necessary, that in the building of churches or in their repair, the forms accepted by Christian tradition and the laws of sacred art be observed."

Canon 1279, paragraph 2, reads as follows: "The ordinary is not to approve of sacred images to be exposed for the veneration of the faithful which do not agree with the approved usage of the church."

And again, canon 1296, paragraph 3, states: "As regards the material and the form of church utensils (the chalice, ostensorium, etc.) let the prescribed liturgical ecclesiastical tradition be observed, and, in the best way possible, also the laws of sacred art."

In the above canons we find considerable stress laid upon the approved traditional forms of art and the laws of sacred art. Since the questioners were doubtless concerned about attitudes to be taken towards modernistic art, as opposed to our traditional Christian art forms, I will summarize for the sake of elucidation the words of Pope Pius XI in a sermon preached on the

occasion of the dedication of the new Vatican picture gallery in 1932. "The new in art does not represent a true progress if it is not at least as beautiful or as good as the old which it supersedes." Too often these "new pretenders," as he calls them, are producing an art that is consciously ugly and ungraceful, revealing, he says, a lack of general cultural background in the artist, a lack of skill, and contempt for habits of patience and conscientious work. Far from being the result of new research, he adds, the deformity they display in their drawings is altogether too much like the work found in manuscripts of the darkest middle ages when during the barbarian invasions the good and ancient traditions of the past were lost sight of and the new-dawn had not yet appeared. The Pope then denounced this "self-styled" new sacred art which by usurping the name of sacred art has forced itself into our churches, producing depraved, ridiculous and often sacrilegious caricatures rather than a true art worthy of the house of God.

"Therefore," the Pope concludes, "it is our hope, desire, and will that the law of the church as openly expressed and sanctioned in the code of canon law (canons 1164; 1279; 1296, 3) be observed," "to the end that this amoral art may not be admitted into our churches," and that "nothing under the false name of art be permitted to offend against the sanctity of the church or to disturb the piety of the faithful."

The above declaration of Pope Pius XI may sound harsh to the advocate of a modern contemporary art, as if binding the artist of today to copying the work of the past. The words of the Pope regarding the development of contemporary art are, however, an encouragement to the true study of art and an invitation to new invention, for in this same sermon he extended a "hearty welcome to every good and *progressive development of the fine and venerated traditions* which, in the many centuries of Christian life in so many lands and under such varying social and ethnical conditions, had given proofs of its inexhaustible capacity to inspire new and beautiful forms whenever they were studied, investigated, and cultivated under the two-fold light of human reason and faith."

Tradition is therefore looked upon rather as a guide and a norm than as a check and a curb to originality.

AS A FURTHER indication of the liberal attitude of the Church, despite what some might call her too conservative insistence upon good tradition, we have the words of Pius XI and the letters of the Cardinal Prefect of Propaganda encouraging the development of native art in foreign lands. In 1935 Pius XI expressed his approval of sacred pictures done in the Japanese style. In letters of the years 1932, 1934, 1935, and 1936 the Cardinal Prefect approved of native art in China, the East Indies, Japan, and the Belgian Congo respectively. Typical of these letters is the following: "The Catholic Church is neither Belgian, nor French, nor Italian, nor American, but Catholic. She is Belgian in Belgium, French in France, English in England. In the Congo she must be Congolese." In other words, there must be a Congolese art for the Congolese.

As a test case the question might now be asked: "Since the Church approves of a Congolese art for the Congo, would a Congolese art be permitted in an American church in the United States?" To the above question we reply that it is highly improbable that the ordinary of a diocese in the United States would allow Congolese art in the churches of his diocese, unless perhaps a church were to be built especially for Congolese people. The reason is obvious if we consider the wording of the above decisions of the Cardinal Prefect of Propaganda. Sacred art is to serve the religious needs of *a particular people*. It has the hieratic purpose of acting as a medium between men and God, supporting contemplation and leading man to God, as well as indicating the sacred function of the edifice it adorns. "Though the Church is not identified with any particular culture" and "welcomes whatever is good and beautiful in all peoples" (Sacred congregation of the Propagation of the Faith to the Apostolic Delegate of Japan, June 1, 1935), she does not look at the house of God as an experimental laboratory. Though she recognizes definite cultural forms which are peculiar to certain peoples, one of the laws of sacred art is that it be pleasing, intelligible, and an aid to piety *for the people whom it is supposed to serve*.

IN CONCLUSION and as a further observation, we may add that the prescriptions of canon law do not condemn us to an art of the past. The Catholic artist of today rightfully feels that he has something to say in this his generation and that he is not to be judged by, for example, a Renaissance standard. His work will doubtless fall below the standard set by some of the masters of the past, but it will at least have the merit of being the living and sincere expression of his own age and of appealing to it. The Catholic artist, on the other hand, can learn a great deal from the example of Catholic philosophers, sociologists and apologists of today who also are building on the firm basis of a sound tradition. So while the artist is not obliged to create an archeology, neither is he held by a rigidly bound and fixated art form. The Church asks merely that he, like the philosopher, learn what he can from the past, add to it, and not consider a new art better and "modern" simply because it is new.

Perhaps the crying need of the Catholic artist of today is for patronage. As Melville Steinfels wrote in the *Catholic Art Quarterly*, were Michelangelo living today he probably would be painting advertising designs for Old Gold. But, for art patronage, as for the appreciation of the liturgy, ground work must be done in the seminaries and the schools for the elevation of taste and a better understanding of tradition and originality. And, finally, when all is said and done, the program of Catholic action and the Liturgical Apostolate are partial and incomplete until it is realized that the respective apostolates for the rebirth of Catholic art, as conducted by the *Liturgical Arts* and the *Catholic Art Quarterly*, are but different aspects of one and the same Catholic spirit striving for the renovation of society through the art-life of the Church. For sacred art and architecture, in their own special ways, are vision and prayer and work.

DUNSTAN TUCKER, O.S.B.

Gallery Pages---
Calligraphy

It is refreshing today to find among us an artist like Bill Cladek who believes enough in the sane and simple things to devote much of his time to the art of lettering in the service of the Church. In the midst of much talk and more confusion as to good and bad religious art, here is someone who has been willing to begin at the beginning and to keep on until he has achieved a standard of craftsmanship and a quality of result rare in our day and equal to much of the fine work in the past. In thinking of penmen and illuminators of our time, we associate great skill and hopelessly misguided decoration. Here again we are agreeably surprised, for the decorations, when they exist as symbols other than the letters themselves, are lovely pictures made with the pen, or drawn in a way which maintains that rare thing, good scale. But let Bill Cladek's cards speak for themselves.

A GOOD SHEPHERD such as Christ desires equals many martyrs. The martyr dies once only for Christ, the shepherd a thousand times for his flock.

By Bill Cladek

He is the true minister of the altar, who is reborn, not to himself but to God.

By Bill Cladek

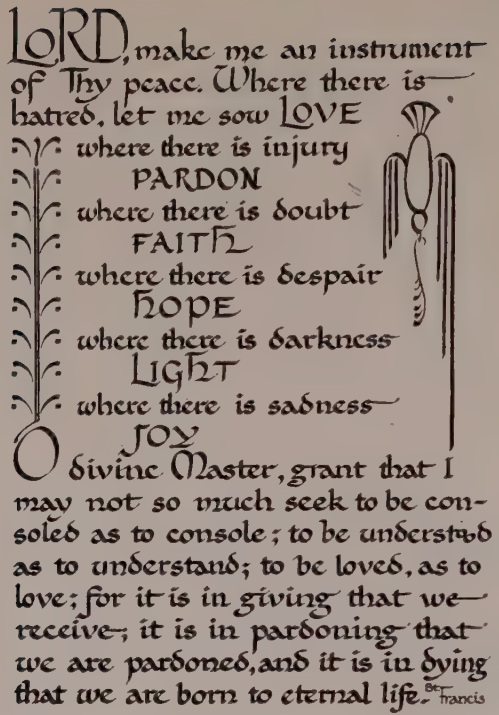
"Christ's Mass–the Holy Eucharist,
Proclaims his life and his light
And performs his birth and death
In Mystery
For which daily we give thanks,
Yet do now on this holy day celebrate
With full solemnity and coequal joy
As the Love-Feast of the world."

By Bill Cladek

While the night was in the midst of her course, Thy Almighty Word, O Lord, leapt down from heaven from Thy royal throne.

Wisdom XVIII–14–15

By Bill Cladek


LORD, make me an instrument
of Thy peace. Where there is
hatred, let me sow LOVE
where there is injury
PARDON
where there is doubt
FAITH
where there is despair
HOPE
where there is darkness
LIGHT
where there is sadness
JOY
O divine Master, grant that I
may not so much seek to be con-
soled as to console; to be understood
as to understand; to be loved, as to
love; for it is in giving that we
receive; it is in pardoning that
we are pardoned, and it is in dying
that we are born to eternal life.
St. Francis

By Sister Helena, O.S.F.

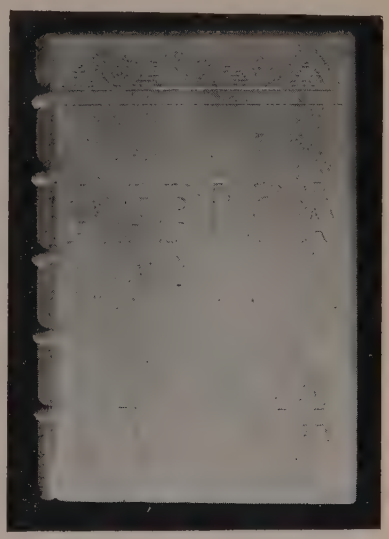
We are presenting in our gallery pages this issue some examples of calligraphy, principally that of Bill Cladek. We regret that we were unable (mainly for economic reasons) to exhibit the work of many more calligraphrs of the Catholic Art Association who sent us samples of their work, particularly Father E. M. Catich of St. Ambrose College, Davenport, Iowa; Sister Mary Rosaire, C.S.C., of St. Mary's College, Holy Cross, Indiana; Sister Elizabeth Bridges, of the Art Department of the College of Mount St. Joseph on the Ohio; and V. M. Kolosa. In some future issue we may do further justice to the work being done by the many fine calligraphers of the Catholic Art Association.

The Hand Bound Book

By EDWARD McLEAN

JUST WHAT is a hand bound book, what is its place in society, how can it help shape tomorrow?—these are questions I will answer in the following pages. Since, however, the place of the hand bound book in society today is the history of the craft, I hope you will be lenient with me if I first conduct you on a Cook's tour through the history of book binding, a craft to which until a relatively short time ago we were completely indebted for the preservation of the written word.

The true birthplace of the hand bound book, as we know it today, is southern India. The Dravidians wrote on palm leaves which were later sewn together, and even at that time covers were affixed in such a manner that one can still recognize the parent book of our craft. This is unusual when we consider that at the same time the ancient Assyrians, the Babylonians and, in the twenty-fifth century before Christ, the Egyptians were using clay tablets on which to record their deeds.



AFRICA DANCES, NATURAL MOROCCO, BLIND-TOOLED. A FEATURE OF GOOD BINDING ARE THE BARELY DISCERNIBLE LUMPS ON THE SIDE OF THE COVER. WHEN LINED UP WITH THE RIBS ON THE SPINE OF THE BOOK, THEY INDICATE THE CORDS ARE FASTENED WITH THE COVER.

With the discovery of papyrus and, a little later, of parchment, both of which are flexible materials, a great change took place in the book form. Scrolls and the "codex" type of book (a book made by sewing through the pages with thongs) came into existence, though as early as the beginning of the Christian era these two forms were complained of because of their awkwardness and their liability to damage. But the papyrus type of book eventually fell out of use, for, when the Saracens overran Egypt, the papyrus market ceased to exist and parchment, or vellum, became the chief writing material for almost the next thousand years.

During these thousand years that parchment was serving as the only writing material, Christianity was spreading throughout Europe. As the possessor of the word of God and the transmitter of the thought of the past, the Church was the protector and custodian of all branches of learning. Churchmen as a group were both eager to spread the Christian religion and to preserve the Greek and Roman intellectual inheritance of the past. It was a laborious process, and hence the copied manuscripts were valued both because of the intrinsic worth of their contents and because of the labor and expense involved

in their production. Naturally, because of their value, problems arose as to the best means of preserving these manuscripts and keeping them in good condition. It is a credit to the Church that the men of the age were equal to the task, however, for the religious craftsmen whose work it was to preserve manuscripts evolved those techniques of binding, still in use today, which were to permit of their being read and studied with the minimum of wear and tear and soiling.

DENIS LE TYRAN, BOUND BY EDWARD MCLEAN, IN BLACK MOROCCO, WHITE TOOLED. NOTE THE SOLID RIBS ON THE SPINE OF THE BOOK.

Before manuscripts were bound within covers, it was the practice to place the handsomely illuminated pages on shelves with a weight placed upon them to keep them in position. This method of storing was found unsatisfactory because, in the process of handling, pages were sometimes lost, or the page order was too easily disarranged. The next device, then, was to tie the leaves together with a leather thong; whence the term binder, *ligator*, the Latin word used by these craftsmen to describe themselves. But even this practice had its defects, for it was soon discovered that the first and last leaves bore the brunt of all the handling. The next improvement therefore was to fasten on covers.

We will have to picture to ourselves the first book of this kind to see how cumbersome it still was. The volume was stiff, hard to read, and opened badly. Because of the lack of a flexible back, the spine, leaves were often torn out of place by the readers who tried to scan the inner body of the book page. All in all, these first books were impractical, and it was probably an ingenious scribe, if not a binder, who first conceived the idea of making a good usable book that opened easily. It was a matter of planning in terms of an end product. Before beginning to write, they folded the papyrus or parchment in half. When the scribe was finished, the binder sewed through the fold around the thong or cord. Later several folds were put inside one another forming a section or signature and the sewing was done as before. The thongs were then laced to the cover boards. Such a book when opened should lie flat upon the table, provided that the vellum, papyrus, or paper used is not stiff.

Since the combination of three crafts, of the parchment maker, the scribe, and the binder went into its making, the medieval book was highly valued, a fact that is attested to by the practice of chaining them to their shelves or to reading tables. I have also known of some such bindings which were chained to the owner's belts.

The oldest full leather binding known to exist is that of a copy of St. Cuthbert's Gospel of St. John. St. Cuthbert died in 687, and the gospel which was buried with him was found when the shrine was opened in the twelfth century. After twelve hundred years this binding, now the property of Stonyhurst College, is still in an amazingly fine state of preservation. It is possible that the work is that of an Irish monk, for the Irish of the time were well in advance of all other craftsmen in skill and taste. Some of these Irish binders found their way to northern England and must certainly have trained the early English craftsmen. Unfortunately, much of this work was destroyed in the sixteenth century on the order of Edward the Sixth, who commanded that all gold and precious gems be removed from "popish" bindings and paid into the treasury. Of course there are other examples of craftsmanship which survived, but in many instances the decoration and technique are vastly inferior.

All binders, or their patrons, owned some tools for working leather, but of the many examples of early tooling too few exist which show any feeling for design or standard. Lines were drawn haphazardly, the stamps were irregular in impression, and the plates, or wood blocks, which in most instances dominated the cover, were usually very much askew. A cover so executed in 1943 would be promptly returned to the binder for refund. Still there are many today who feel that age is of greater importance than good craftsmanship—a norm which permeates many of our ideas and has done much to establish a set of false standards.

THE invention of printing greatly influenced hand binding. Before this time the craftsman had been able to keep up with the manuscript writer. Only the wealthy could afford books, and since quality of workmanship was demanded, the binder could be painstaking and bind "for the honor and glory of God" and the glory of his craft. Suddenly, however, large numbers of printed books filled his shelves. One book-seller might bring in ten copies to be bound for his clients, another five, another a special volume for the king or queen. But the book binding "industry" was not geared for such mass production, and hence speed—to which we may add the less fastidious demands of the less wealthy readers who now were clamoring for books—became a necessity. As a result, many important and finely printed books were poorly bound in order to meet the demand. The book binder had to have help; consequently raw apprentices were brought in to be trained in the most simple of the various operations.

The bringing in of poorly trained help had disastrous effects on the craft of book binding. Few apprentices had the same love and respect for books as their masters and careless work and short cuts in production methods soon crept into the bindery. Then, too, poorly equipped apprentices now opened binderies of their own, since the demand for books had so greatly increased with the lowering of cost that many altogether lacking in "binding tastes" were now purchasing books who previous to this time could not have afforded manuscripts. The binding field must have seemed very lucrative indeed. The master craftsmen were outraged and leaned over backward in their standards

of perfection. Those of us today whose privilege it is to restore and preserve old books often find evidence of the low standards of the new crop of hand binders. In fact, had the books been well done there would be no reason for their falling apart so soon.

When I come upon a volume executed by a fine craftsman which through some mishap needs restoration or repair, I am very proud of his standards and amazed at his skill. On the other hand, upon taking apart one of the poorer examples of binding for re-sewing, the first thing I notice is the abundance of glue which was used on the back of the actual book, glue having been used to eliminate operations the apprentices thought unimportant. In good binding no glue is used, for when glue becomes old it powders and flakes, and these sharp particles cut the cords, the paper and the leather.

One sees, too, that the margins around the type page have been cut very close to the actual printing, in some instances trimming away part of the printing with the cut. This trimming was done for two reasons, the first and least odious of which was an attempt to save materials—if one cares to pad his conscience to that extent. But when one sees evidences of carelessness throughout, and notes that the pages were folded incorrectly or were sewn together off-square (the head of one's book should always be square with the back), one realizes that the book was trimmed after it was sewn in order to imitate a perfection of craftsmanship these new binders lacked. This trimming of books earned for them the name of "book-butchers," a term which has carried through to today. I regret to say, that aside from a few good hand binders in America, and they are very few, all our binders are guilty of this same vandalism.

The original margin around the printing was intended to protect it against wear, soiling, etc. A part of this trimmed away, no matter how little, takes that much wear from the sheet, and it seems to me that one does not have the right to deny the author and the printer the appreciation of future readers. A book binder, therefore, has a very great social responsibility in that his is the privilege of protecting the creative effort and technical knowledge of two other craftsmen for many years to come. It will never be his prerogative to make the final decision on the merits of the work he binds. Often I have had to refuse clients whose wishes in regard to the binding jeopardized the life of the book itself. One of my theories is that no one ever really owns a creative work. He may be its custodian but the thing itself will always belong to its originator.

UNTIL 1820 the same dilemma of too much work and too little competent help existed in the binderies. And here the era of modern binding begins. As more and more books were being printed, the binder fell months behind in fulfilling his promises. There was a need for some new method. At this time the first "case binding"was invented by a man named Pickering in London. It is a machine process, but the method has proved satisfactory. A case binding is what we have for a cover on practically all the books we buy today. In at least this one instance the craftsmen did not complain against the invention of a machine. It was a great relief to the exacting workman, for he was now

able carefully and considerately to execute a substantial binding for the good books, leaving to the machine those which were doomed to destruction because of careless handling, or lack of intrinsic worth.

WHAT book deserves to be hand bound? First, a book whose worth and functional capacity will require materials which will insure its usage over a long period of time. That period we figure today to be around four hundred years. This length of time is governed, naturally, by the treatment given to the volume. The binding should be planned and executed with full understanding of any limitations which the printer or paper maker has set, as well as the use to which the book will be put. Second, the book must be easy and pleasant to read. The basic function of any book is that it be read, even though some collectors feel otherwise about it. The covers, moreover, shall be designed in a spirit that will reflect the author's work and the printer's design. While there are some who might consider this last specification unnecessary, any binder with a feeling for books and typography finds it as easy to make an interesting cover as to make a dull one.

AFRICA DANCES SEEN FROM THE BACK. THE FAIRLY PROMINENT SPINE-RIBS INDICATE THAT THE SEWING HAS BEEN ATTACHED TO THE RIBS. THE GOOD APPEARANCE OF THE BINDING SHOWS THAT QUALITY OF WORKMANSHIP NEED NOT TO BE SACRIFICED TO BEAUTY.

Technically, the sheets should be sewn *around* leather or linen cords which are laced into the covers. Headbands, that is to say those embroidered bands at the head and tail of the spine, should be worked, or else they are little more than mere decoration. In other words, they must serve a function. They must serve as a support for the leather between the top of the book and the edge of the cover. The spine, or the back of the book, must then be covered with a flexible material which is very durable. *Non-acid* tanned or cured skins, from human skin to the skin of a rattlesnake, is the only satisfactory material known up to the present time.

There is no important reason why a hand binding should be made in full leather covers. One may have a quarter-bound book which is leather only down the spine, or half-bound, with leather spine and small leather corner pieces, or three-quarter bound, which has larger corners. Personally, I do not like to cut the surface of the cover with corners. Instead I use a balancing width of leather down the fore edge. A good piece of linen cloth is best used on the covers when anything less than a full-leather bound volume is wanted.

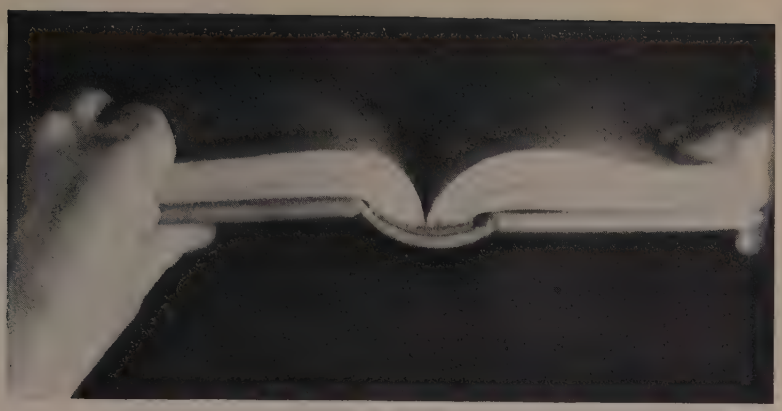
PERHAPS it would be well to give some of the clues for detecting "faked" bindings. There are many "fake" bindings on the market, and it has been my unpleasant task to inform many an inquiring client that he has been very well duped. I might add that there was recently, and still may be, a very large firm of binders which had a department labeled "for the American trade."

Fake bindings usually have a very slick appearance and are often elaborately stamped with gold. Note that I say *stamped*! It is one thing to have an elaborate die cut, set this in a stamping machine, pull a lever and, eureka! the covers are heavy with roses, peacocks and fleurs de lys. But it is quite another thing to build one's design by using a group of gold tools which must be pressed into the leather one at a time by hand.

It is possible to explain the great admiration for slick bindings when one considers the often heavy and clumsy volumes of the early periods. It would be unfair to make this statement without adding that such shortcomings were most times balanced by expert craftsmanship and very fine designing. Slick bindings have a very neat and tailored appearance. This is achieved by paring away portions of the innerside of the leather, for a thick skin will not mould itself around the edges of the covers nor around the cords with such sharpness as will a thin piece. I am sure anyone can see that these points of paring occur at every place where the book receives the most wear; hence the reason for binding the book is thwarted by the kind of binding which is called "slick." The obvious balance is a binding which is very durable and as slick as one's materials will allow.

One of the ways to determine a genuine binding is to take the volume in your hands, open it very slightly in the middle and hold each half of the pages firmly against the covers. Now open the book entirely. Watch the leather on the back. If this springs away from the book you may be quite sure that you do not have a real binding. Should the book have ridges down the back, called cords, these will also move away from the book with the leather. I have already explained that these cords are the things against which the leaves are sewn, so they must obviously remain with the leaves. If they move away with the leather back, they have been dishonestly added in order that the volume may appear to be sewed on the said cords. Generally, a piece of cardboard or leather is cut the size of the real cord, and this is pasted to the underside of the leather.

A way to ascertain if the cords to which the leaves are sewn against are laced to the boards is to open either cover and run your fingers along the hinges of the cover about one quarter of an inch from the edge. You will be able to feel, perhaps not see, the irregularites where the cord laces into the cover. Should the cords on the back not match these lacings in position, again something is amiss. The conventional number of cords used in handbinding is five. Often a volume is sewed on two or three cords which are laced in, and the other two or three cords faked in order that the book may appear correct. The binder was too lazy or too uninterested to do a proper job of sewing. Keep in mind that the ridges, or cords, down the spine are a functional part of the binding itself.



A test of a good binding is to open the book in the manner indicated above. Open the book in the middle, holding the leaves fairly firmly against the covers. If it is impossible to see between the cover and the binding of the book, it is certain that the cords have been fastened with the cover.

IT is most unfortunate that those to whom fine and rare volumes have been intrusted know so little of the craft of bookbinding. They have heard about "book butchery" and of inferior craftsmanship, but knowing really little of the true craft they place all binders in the same category, with the result that the honest binder has as much difficulty in living down his unjustly acquired reputation as in practicing his profession. The reason for this confusion is that the term "binding" has become very loose in application, when, in fact, there is a rigid distinction to be made between handbinding and case binding. Among the initiated, handbinding implies the orthodox methods of the craft honestly used.

Most of the work done by manufacturing and publishing concerns is "case binding." Case binding was never intended to take the place of handbinding; hence in the trade the "real McCoy" is dubbed "de luxe," with quotations. In our library of Congress real handbinders are known as "Art Binders," though I do not believe they employ such a specimen. This also applies to most of our fine libraries.

The difference between a real binding and a case binding is that there is no procedure for the one that can be used on the other. When a binder receives the printed sheets which are to be case bound, it is a matter of only an hour and a half before the book is ready for the shelf. To execute a simple hand binding, however, about twelve hours is needed, and this time is broken into by at least three twelve-hour periods during which the volume is under pressure. There are machines for all the operations of case bindings, whereas there is no substitute for the work done in hand bindings. May we add that a handbinding is no better because it is done by hand, but simply because the machine cannot be called in to perform the operations necessary for a long-time perma-

nent job of binding. A case binding is as legitimate in its class as a hand binding is in its class.

What is the place of a hand binding in the world today, and how can it assist in the shaping of tomorrow? Let us first remember that were it not for the care and skill of the early craftsmen there would be little known of the religious, philosophical and social life of the past. That information is with us now only because early material was protected by some sort of binding. Knowledge can be handed down by word of mouth, but it is always altered a little with each successive generation. Can we not then say that to a certain extent a good measure of what future generations may or should gather from our errors and our gains will be available only through the written word? True, many more copies of a single work are printed today, but it is also a fact that with this abundance has come an attitude of great carelessness towards books. Moreover, most paper is no longer of the quality that stands up over long periods of time, and since case binding was never designed to take the place of hand binding, this also tends to lower the possibilities of many copies of a single edition of a certain work being preserved.

UNFORTUNATELY, very few of our libraries are equipped to repair any books, good or bad, correctly. The broken and torn volumes are often sent to commercial binderies where a quality of repairing is done which is within the limit of the amount the library has decided to spend. This repairing usually consists of "cleaning up," re-sewing and recasing the book. "Cleaning up" means trimming the book down on its three sides, making the edges white, it is true, but cutting ever closer to the printing. Re-sewing in most instances is a procedure called stabbing or whip stitching. This is done by drilling small holes through the book near the back and lacing thread through these holes. It makes for that kind of volume which the reader must open with a crow bar in order to see the words on the inner edges of each page. Using such force to enable one to read a volume does exactly what the early monks discovered—it tore out the pages. Recasing is putting on another cover.

The library situation might not be quite so lamentable were it not for the fact that all books, good and bad alike, are usually given the same "cure," and that librarians are considered too often as the criterions of good work. I realize there may be exceptions to the statements I have just made, but I have yet to know one. I will qualify my stand this far: expensive books are usually spared, for they are kept in locked cases and are not taken out of the library. However, no books were made to have such singular rights to rarity as never to be read. They were not meant to be placed permanently in display cases.

What about preserving old bindings? There is no reason to assume that all bindings have merit in themselves, no matter what their age. A good binding will always be a good binding, but the reverse is just as true. A bad binding never becomes good because of its age. If one has an important old work on which the binding is mediocre or poor, and it is in a bad state of repair, it should be rebound. A binding is for the book, not the book for the binding; and in fact there are very few early bindings which have so much merit in

themselves that they must be preserved. I know two or three scholarly collectors who could not be persuaded that the binding of their choice old volume printed in 1550 was worthless. The binding, in fact, was so poor one could readily see that a very inferior craftsman had executed it, and, for that matter, had probably done several others in much the same fashion. It had no worth at all as a binding, and owners were subjecting a valuable book to great risks.

Another gentleman I know has a very fine set of old literary works.[1] They are well printed and still have fine wide margins, but are poorly bound with a parchment backstrip and corners, and marbled paper sides. Naturally, the paper sides are very much worn and some of the covers have become so dry that they have broken away from the spine. The entire set, when I saw it, was also very dirty. I offered to clean and repair these books. The gentleman refused, however, preferring to keep the covers tied to the books with string! I did clean them only to hear that now they looked too fine and new. The next day, very much to his pleasure, I returned them "antiqued." I had rubbed my hands over my machines and work tables and transferred the dirt to the vellum spines of the volumes. How fortunate these collectors are not antique furniture enthusiasts!

I repeat: the function of the bound book today is to relay to coming generations those truths and values which we have found through bitter struggles such as the one with which we are now faced. The evaluation of our contribution to culture and civilization will rest with the written word which records our deeds.

---

[1]Books should be kept out of cases which do not allow for the free circulation of air. Storing books away does much to distintegrate both the cloth and the paper. Should you possess good bindings, handle them every now and then. Nothing is better for the leather than the oil of the skin, for when a binding is left untouched for a length of time it becomes dry and commences to rot. You have all seen old bindings which leave a reddish dust on your clothes when handled; this is because the leather has rotted to powder. Do not attempt to make a makeshift repair on a book; it cuts months of wear from its life.

Be certain that the binder who does your work is an honest craftsman and destroys none of the book's bibliographical interest.

Private collectors are in the main the real protectors of books. First, because they love books, though it is possible for this to turn later to mere acquisitiveness, which, by the way, is the chief fault of large and special libraries. Second, they feel a great intimacy and pride in the volumes they have been able to gather together, and for this reason take the proper care of them. Whenever I am questioned where a collection of good books should be donated, I invariably answer, "let us find a private collector whose interest is along these lines."

DA versus CAA

A CORRECTION: "I should like to make a minor correction to your correspondent in the Christmas issue of the CAQ. Your correspondent mentions "*The Catholic Daily Worker*." As far as I have been able to ascertain, there is no publication of that name in this country. It would seem that your correspondent is confusing the communist *Daily Worker* with the *Catholic Worker*, a monthly paper whose editorial policy is in total disagreement with that of the communist daily. I would like to send a subscription of the *Catholic Worker* to your correspondent so that he or she may gain firsthand information about its philosophy, and at least not misquote its title in the future."

(Signed) Ade de Bethune.

THEY STILL DO IT: This gem is from the *New World*, Dec. 11. Somebody built himself a new altar. The admiring philistine reporter says, "So skillfully was the work done that the gift, though made of wood, has the appearance of marble." HONEST?

QUITE A BLAST: "That was quite a blast that Sr. Whatsername took at Graham, Jacques Maritain, Ade, Anne Pracny and even poor old Hildreth Meiere who was innocent of the whole thing and spoke in a really lovely and charming manner while one of her little mosaic men was cutting little pieces of glass and assembling them for the benefit of the crowd. Well, I suppose there is no accounting for tastes. I am sorry however that the D.A. was printed with so many little titles. I thought at first that half a dozen different ex-members were venting their ire against us. It was only toward the end that I realized that it was only one letter. I'm wondering whether there aren't many readers who may have had the same reaction I did. A few cranks here and there make the C.A.A. life interesting...But a batch of them...!

NOT DONE RIGHT: "I do not agree entirely with the D.A. as it appears now. For example, the letter by the fussy, piqued person in replying to the request for a reason why membership was not renewed, etc. There are those, I feel, who will think the pious platitudes and tricky argument from the encyclicals the right thing. Either someone should write a refutation of the fallacy or the person should receive a private letter explaining. I have the feeling that people could be held within the fold by a little explanation and attention. I may possibly be a naive critter. Perhaps to publish the letter is the better way of handling the situation, but there is the possibility of making an enemy.

And then there are those who will take what was said about Ade and the *Catholic Worker* for cash. Now I am not squeamish or afraid of a battle. I also appreciate the joke, for to any one who knows the CAA, the letter was a good joke from beginning to end—on the writer of it. What I am driving at is that the D.A. furnishes fuel itself for the possible objectors who will easily say the CAA is 'agin beauty,' is allied with the *Catholic Worker*, is dominated by the private philosophy of Graham Carey, etc. etc. After all, human nature is strange.

I feel there should be plenty of speed in correcting misconceptions. I don't doubt at all that the person who wrote that letter will feel proud for life after having, with "the authority of the Church" and a "better philosophy than that of Maritain and Carey," told off the CAA.

WEATHER REPORT: It isn't a military secret that the C.A.A. atmosphere grows warmer, with blustering winds forecast for March and April.

INDIGESTION: "My copy of the Michaelmas Quarterly arrived, today. I promptly exchanged my poet's fare for its more substantial diet, but I had severe indigestion upon reaching page 32. I am referring of course to that cavalier discussion which begins..."But who is Lee Bowen..." and continues all the way through to a remarkable testimony on the duress of machine made shoes. Since you and I both know who he is, you will understand my eagerness to prepare an answer to this piecemeal sortie. I should write to the editor.

I spent last week end with DR. BOWEN, who is now in the armed forces, and I suspect that he is either too busy or will be too amused to reply to his very devilish opponent. I notice that you don't maintain a Letters Department, but I suppose you don't mind a good healthy controversy. Of course I am not concerned at the genre of such criticism but only at its specific content. I would appreciate an opportunity to give it concrete form. And meanwhile, if you should know the name of this "good industrialist," won't you ask him to tell me the trade name of those five-dollar shoes that are still walking daily after seventeen months? I am sure that even present-day Benedictines would be interested."

ENJOYED IT: "I really enjoyed R's letter in the Michaelmas issue. Of course I don't agree with him (though I'm very fond of him) but I think that Lee Bowen had let himself in for it. All in all it was a grand letter."

OVERHEARD: "I overheard an objection to D.A. smugness in disposing of objections by merely stating them—doesn't he know the answers? etc. etc."

MOST READ: ..I don't think it is at all complimentary to the C.A.A. to discover that the D.A. is the most read column and that the Quarterly should be called the D.A. If people read only the DA they will never know what the CAA is about. I am of the opinion that sometimes those of you who have been with the CAA from the beginning take a great deal for granted in that you assume that everyone who receives the Quarterly knows what's what and can see the irony of such a letter as that quasi-logical, cocksure piece of nonsense aired in the Christmas issue.

In reading the DA versus CAA, readers are supposed to use their own judgment in culling the true from the false. This was Sister Esther's original purpose in setting up the column. Since it is apparent, however, that some of the remarks are based on misunderstandings or faulty information, the editor assumes the right to explain—when he thinks an explanation will be profitable. For the rest, the DA versus CAA will remain an open forum—or a boxing ring, if so preferred—where CAA members may fight out their problems, anonymously or with signed communications. As for rules, it is up to the CAA whether to choose Marquis of Queensbury style of combat or free-swinging American.

DAILY BREAD BEAUTY

By H. R. Lethaby

¶ART is not shape and appearance; it is fine response to noble requirement.

¶Great art, like science, is the discovery of necessity.

¶Art is what people did before they knew about it.

¶I am sure that the natural and the normal is the beautiful. Gothic Cathedrals are as natural as birds' nests.

¶Art is a natural human aptitude which has been explained almost out of existence.

¶The labourer is a creator, the philosopher is a critic.

¶Poetry must get near the heart of life and country and feeling and work. It must get in touch with the very old and very simple and very real; it must be near folded sheep and gathering of harvests, and cows tied up in a shed, and the dog's bark, and the friend's knock on the door. And other than this kind of thing there is no other true life-material, poetry stuff, or art motive.

¶The sights and sounds and smells of the country—all these things which I call life-stuff—are absent from big cities. I feel more and more that I am missing life by not living on the ground.

¶Life is from the soil.

* * * * * * * *

¶TOY making is more important than playing with toys.

¶I wonder if the extravagant commercialized toys are not destructive to children's mentality. I am sure that toys are terribly important. How big things are and nobody knows.

¶The world as it is is a shameful place to bring up any children.

¶All the problems have been rushing over my nerves since I came back—the terrible lack of beauty—and I hunger and thirst for beauty. I long and cry for beauty. I don't mean art, but sweet poverty and gay childhood and some nobility of purpose and some little shred (to use a colorless word) of picturesqueness in life and some brotherhood in people. I have it every time I go into the street—the fear in people's faces. This hard commercial age is degrading people unthinkably, and I don't know what can come of it. We do want religion spread once more in a form that a great number of people shall understand and agree with.

¶Where beliefs are bad, unbelievers are the faithful.

¶I am frightened of the world...the growing ugliness of Holborn, the frowning number of necessary wreckage about, the growing size of London, the growing vulgarization of all arts and letters, insist on one's thinking about them. I do not pretend to be thin-skinned, but it really makes me shudder to go out into the streets...there is evidently no beauty in the streets, but that might pass so easily if there were beauty in the people, children at play, happy animals, but I look at the people I meet and see not one grave happy face, and so few children who are not either careworn with vanity or battered with terrible poverty.

WHO'S WHO AND WHAT?

WHENEVER art in its broadest aspects is under discussion, we observe two different tendencies, each in juxtaposition and opposed to the other. The first we can define roughly as a sort of pseudo-classicism, a tendency to seek for a few rigid craft rules to direct artistic activities and judgments along the "right" path; the second is exaggerated romanticism, a tendency to disregard all rules and craft disciplines and to trust either to luck or one's native genius both in the making of things and the judging of them. The one ends in sterile formalism, the other in artistic chaos.

According to good CAA doctrine, all artistic activity, whether in the plastic art, the pictorial, the literary, or in any other, must be guided by good reason. Genius does not dispense any man from the necessity of reasoning about how to do the task he has set for himself. In fact, one is inclined to think that it is only in the imagination of the second-rater that artists are born and not made. Men are not born so bountifully endowed by nature that, untutored and naturally skilled, they have no need of a solid apprenticeship of some kind. Certainly, no great art ever sprang spontaneously into full-blown being.

That some craftsmanship is necessary before a man, whether a genius or not, becomes an artist, no sensible person will deny. But is there an *essential* difference between the crafts and the arts, as such? The same man may be called an artist by one competent judge, a craftsman by another. After a time, one becomes curious for answers to questions such as the following: is not the great artist a more accomplished craftsman, endowed, however, with greater imaginative power and vision? Is it not true that certain objects which we now call craft products may later be valued because of their "art value?" And when does a man who is recognized to be a competent craftsman commence to be an artist?

It is not our intention to stir up a controversy on the subject of the arts *versus* the crafts, even to raise an issue, though we will venture the statement that the arts in America today would profit immeasurably from a greater attention to the humble crafts. Too many musicians, poets, novelists, painters, and sculptors are distinctly lacking in craftsmanship, and hence, to speak frankly, much that passes today for art is downright imposture—and posturing.

In this issue of the *Catholic Art Quarterly* the crafts are given almost special attention. We have, first of all, the anonymously written biography of Sister Esther, founder of the Catholic Art Association. Through the years of her work with the CAA Sister Esther, though an artist in the true sense of the word, tried to bring about a better understanding of the crafts and of craftsmanship. The artist must possess skill, he must know his material, he must have a definite inner vision of what he wishes to make, and a knowledge of why he wishes to make it. All these are principles she strove to make clear to an age that had lost sight of the need of good craftsmanship. In this all too brief sketch of Sister Esther's life and work, the author has touched upon her broadminded plea for the activity of the intellect, honest work and humbly acquired skills.

Martha Genung Stearns is a new contributor to the CAQ. To our pages she brings a rich background of travel and experience. As wife of Foster Stearns, American diplomat, congressman and

writer, she has traveled extensively in different countries, always, as is apparent from her writings, seeing the best in their cultures and arts and crafts. Her latest work, *Homespun and Blue*, "a study of American Crewel Embroidery." published by Scribners, is much more than a study of New England needlework; it presents a philosophy of life in which tradition, continuity, and contact with the soil are part of a normal, stable, and unconsciously beautiful life. Mrs. Stearns is one of the founders of the New Hampshire League of Arts and Crafts and a member of more arts and crafts societies and guilds than we can enumerate here. In her "Apostolate of the Crafts" she asks for that additional "lift" which will raise the crafts to the level where through their perfection they may become arts.

¶Dr. Ananda Coomaraswamy, of the Boston Museum of Fine Arts, in "Ars Sine Scientia Nihil" has given us a characteristically learned treatise on the intellectual content of all true art, and the traditional requirement that art serve a worth-while purpose. In a sensualistic age such as ours in which the art for art's sake theory is almost universally accepted and the arts are valued for their emotional "kick," Dr. Coomaraswamy's work is particularly welcome. We feel privileged in giving the work of one of the world's finest scholars to CAQ readers. They will be increasingly enriched after a second, a third, and even a fifth reading of "Ars Sine Scientia Nihil."

¶Edward McLean, is the author of "The Hand Bound Book." Originally delivered at the December 4, Eastern Regional meeting of last year, the talk is now printed with illustrations from books he himself has bound. Mr. McLean was trained under Hazel Dreis, America's foremost handbinder, who in turn had learned her craft in London from Lawrence De Coverly. Examples of Edward McLean's work are to be found in some of our finest collections, viz: those of Major Merle Armitage, Earl Vandale, Ronald Coleman, the Folger Shakespeare Library, the State Museum, Berlin, Germany, Martha Graham, and Lillard Hoagland. With Hazel Dreis he has designed and executed several fine case bindings: for example, Paul Horgan's *Habit of Empire*, Kelleher's *Padre of Isletta*, the Navajo Creation Myth, *Red Chili* by Andrews, etc.

¶H. R. Lethaby, from whose works "Daily Bread Beauty" has been culled, was an English architect, writer, and lecturer in the post-Morris England. He was editor of the "Artistic Crafts," a series of Technical handbooks, of which Edward Johnstone's *Writing and Lettering and Illuminating* was the first. His introduction to this most influential book is especially interesting to us, for in it he refers to all the four causes, though he was apparently unfamiliar with the doctrine that relates them to each other. Many English Catholic artists, such as Thomas Derrick and Eric Gill, have been strongly influenced by him.

¶For our gallery exhibits we have chosen the work of William Vincent Cladek and Sister Helena, o.s.f., of Alvernia High School, Chicago. Will Cladek is a native of New Jersey now living in Rahway. He received his art training at the Newark school of Fine and Industrial Arts, and studied the Roman alphabet with John Howard Benson at the John Stevens Shop. For the past few years he has been associated with the Sower Press.

C.A.A. NEWS

THE Central Region of the CAA has been particularly active during the past year. It will hold its third meeting at the College of Saint Francis, Joliet, Ill., April 26, with special attention focused on "Art for Peace." During the Christmas holidays the members of this same region held an interesting session at Saint Scholastica Academy, Chicago, which was attended by many nuns and lay members of the CAA from this territory. Joseph Steinhage and Melville Steinfels spoke on ecclesiastical art. Notable among the many topics discussed was the function of art as a therapeutic measure for various ills, and the necessity of art education in the grade schools. Sister Janet, former treasurer of the CAA, led the discussion.

On April 29, the North Central Regional meeting will be held at the College of St. Benedict, St. Joseph, Minn., under the direction of Father Angelo Zankl, O.S.B., president of the CAA. The general theme of this meeting will be the "Resurrection of Catholic Art in America." Guest speakers and visitors from CAA regions outside the North Central territory who will attend are Melville Steinfels and Ann Grill of Chicago, Father Henry Reinhold, Yakima, Washington, and several officers of the executive board of the CAA.

In the East Ade de Bethune has been very active conducting classes and giving lectures on art and Christian art, over and above giving little pep-talks on the Catholic Art Association. Among the several places at which she has spoken are Dominican Academy, Fall River, Mass., the Church of Our Lady Immaculate, Athol, Mass., and the Catholic Women's Club, Worcester, Mass.

In the Art Institute of Chicago, Ann Grill has been conducting classes in ecclesiastical art. As a preparation for the course of instruction, the history of ecclesiastical art is stressed in order that those taking the course may become acquainted with the use of various religious articles, the tradition of good stained glass work, legible lettering for altar cards, etc. In practice, the emphasis has been placed on function and good design.

From Father J. Keating, C.S.P., we have the following communication regarding a CAA exhibit held at St. Paul's College, Brookland, Washington, D.C.

WHEN the Reverend Mr. Kron arranged to have the Catholic Art Association's exhibit here at St. Paul's College I was among the mildly interested. When he found that the arrival of the exhibit and the reception of his priestly powers were to establish a temporal but not a spatial coincidence I became concerned as well as interested, because the child was left on my doorstep. However, a number of volunteers rallied around and the exhibit was carried through with pleasure and profit (aesthetic).

We set the articles up in a small auditorium and classroom. Both rooms are in a new wing and have fine lighting but they posed a pressing problem; neither of them has mouldings. The difficulty was met by constructing an immense wooden framework looking like a mediaeval siege engine or a saw-horse gone wild. When it was clothed with a rich red drapery borrowed from the theatre of Catholic University, it afforded a splendid background for the framed pictures and some of the mounts. For Sister Helene's baptismal exhibit and for the ceramics, carvings, stained-glass, etc., we quietly purloined the library tables and then stood by the theological principle:

Melior est conditio possidentis. (Freely translated: "Try to get them.")

The affair lasted four days, and each day there was an informal talk with questions invited. Brother Stephen Reid of the Benedictines opened the program with a discussion on sculpture. After he had disposed of questions about disproportionate feet and unnatural figures, he put on an apron to demonstrate the practical side—interesting but inadvisable unless the room is large and the people well-protected. Patrick Burke, one of our own students, spoke the following day on the relations of art and humanism. The third day Sister Immaculee from Immaculata College gave a brief introduction to the Catholic Art Association and Miss Clare Fontanini squeezed shape into clay and encouraged mute Michaelangelos to hack away at the perimeters of a half-finished woodcarving. On the last day Dr. Anton Lang, Professor of German at Georgetown University, pictured Oberammergau, as he so well knew it, in all its simplicity and faith. He afterwards explained the details of several woodcarvings which he had brought with him.

This is what we had to offer to those who came. Their number was not large, but their influence is or will be, because the great majority were priests, seminarians, and sisters. The largest attendance was on the last day, Sunday, when over a hundred were present. Undoubtedly there could have been many more if the invitations had not been confined almost exclusively to the religious houses about the campus. But with a limited capacity and no idea of what response to expect we wished to make sure that the religious were introduced to the Association and its ideals.

It is difficult to say who was the sponsor of the exhibit. One might almost say that it just happened. Certainly, however, it couldn't have happened as it did without the liberal permission of the rector, Father Burggraff. Nor could it have been carried on if the students had not so fully cooperated. One group of them took the time and trouble to familiarize themselves with the various works and artists in order to guide bewildered visitors. Outside the house Sister Immaculee was invaluable. She arranged for Dr. Lang and Miss Fontanini, and through her we were able to augment the exhibit with several three dimensional pieces. She also provided us with a complete set of *Quarterlies*.

As might be expected, the reactions of those who attended varied from enthusiasm to polite dissent. No one criticized the ideals of the Association, but some did not appreciate the productions displayed; and quite a few would have liked to have seen more woodcarvings and ceramics. On the constructive side, Sister Helene's splendid resume of last summer's work in Michigan was a great success. Those who were unconvinced by everything else nevertheless were induced to admire the C.A.A.'s practical program which the baptismal exhibit so well illustrated.

Immaculata Junior College, Washington, D.C., sponsored two discussions and a demonstration of the Holy Week chants by Dr. William Lallou and Mrs. Justine B. Ward, April 8, we are informed by Sister Immaculee. Father Lallou spoke on "The Idea of the Liturgy," and Mrs. Ward directed the Gregorian chant demonstration.

The editor of the CAQ will be happy to print any news items members of the Association send him.

Individual members who joined the CAA from October '37 to '38, and who are in good standing through Easter '43.

Mary L. Callahan ..... Ohio
Graham Carey ..... Mass.
Dr. A. Coomaraswamy ..... Mass.
Sister de Sales ..... N. Y.
Deprato Library ..... Ill.
Johanna Doniat ..... Ill.
Dr. P. H. Furfey ..... D. C.
Sister Genevieve ..... Ohio
Sister Helena ..... Ill.
Rev. D. Hessler ..... China
Sister Hilda ..... Ohio
Sister Idalie ..... Ky.
Rev. J. G. Kiley ..... N. J.
Rev. E. B. Kron ..... N. Y.
Sister Leonarda ..... S. D.
Sisters of St. Martha ..... Canada
Sister Noreen ..... Md.
Sister Salome ..... Minn.
R. J. Schoettle ..... Pa.
M. P. Steinfels ..... Ill.

NB. This list does not include original subscribers.